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him as we would teach a parrot, we would avoid with equal solicitude all exactions in solitary study, which it is beyond his power to meet.

We have grown very suspicious of the modern *arcana* in education. And after all, the whole mystery in the school discipline of youth, is to procure masters of competent learning, who are *apt to teach*, who know when to encourage and when to coerce their pupils, and who, in fine, are so fond of their work, as to excite the sympathy and cooperation of those who attend their instructions.



6.—*Catalogue of the First Exhibition of Paintings in the Athenæum Gallery, consisting of Specimens by American Artists, and a Selection of the Works of the Old Masters, from the Various Cabinets in this City and its Vicinity.* Boston. William W. Clapp. 1827.

THIS Exhibition will close about the time at which these remarks will be published ; and it calls for some notice, although it comes not precisely within our usual course of criticism. It is really a fine collection. We think no one can enter the room without surprise at the number of good pictures, drawn there from the private cabinets of Boston and its immediate vicinity. With such resources, and with the artists, eminent and fast rising into eminence, whom we have among us, this course of exhibition should have begun long ago. It is obviously the best mode of encouraging the art ; and we suppose few will doubt the great importance of cultivating such sources of liberal and refined pleasure. We think there are peculiar circumstances, which call on us in this country to do all we can in aid of such pursuits. Public amusements are and must be a part of the system of civilized life ; and the character and condition of a country cannot fail to be much affected by the nature of them. They are a part of the education of youth, as well as of the relaxation of mature life ; and it cannot be for a moment thought a matter of indifference, whether those hours which the gravest and the busiest spare from labor, and the time which the idle and trifling find it so hard to kill, are spent in galleries of painting and sculpture, in concerts and public gardens, or in bull baitings, bear baitings, and prize rings, not to name other and more odious scenes of dissipation. And the individual who devotes his superfluous wealth to the purchase and enjoyment of works of art, is certainly more likely to pass though life in health and innocence, than one who, for want of other tastes, resorts to the grosser physical indulgen-

ces. With these views, which are common enough, but yet little thought of, we are glad to see any new attempt to direct the public taste into useful, or even harmless channels. Music and painting probably interest a larger portion of the community than any other arts, and there is reason to hope that this success in attracting attention to the one, will be followed by a corresponding exertion in the same city to promote the other. A scheme for that purpose was some time since proposed, and we understand, needs but a reasonable effort to afford ample means of producing so desirable an end.

The Athenæum exhibition consists of above three hundred paintings, a great proportion of which are of uncommon beauty and value. Among them are about one hundred genuine old pictures by celebrated masters; about the same number by the living artists of America, and twenty by those of other countries. Among the remainder are many old paintings of doubtful origin, and of various degrees of merit, and a few copies of masterpieces. Of the good old pictures, the greater number are of the Dutch and Flemish school. We have not room to enumerate the principal pieces, but, of this class, the best in our judgment are, in still life, the *Dead Game* by Weenix, which may be called perfect in its kind; and, in figures, the *Love Letter* by Schalcken. Besides these, there are many beautiful interiors by Teniers, Ostade, and Douw; *Fruit and Flowers*, by Van Leen; *Sea Pieces*, by Vander Velde; *Moonlights*, by Vanderneer; and *Landscapes*, by both the Ruysdaels and Swanefeldt. In the other schools, Rebecca at the Well, by Murillo; a *Landscape*, by Bolognese, which has been ascribed to Titian; several by Canaletto, one very beautiful; a *Portrait*, by Angelica; a *Fancy Head*, by Greuze, and the *Guingette*, by Le Prince, may be named as the most distinguished.

We notice with peculiar pleasure, among the works of the living artists of England, *Quixotte in his Study*, by Newton; the best thing we have ever seen from his pencil. With some of the faults of which Newton will never mend, it has a high degree of merit, both in conception and execution. We have never seen a *Quixotte* which we thought would so well have satisfied Cervantes; (we never saw Leslie's.) There is no farce or buffoonery about it; it is the sober and genuine insanity of the old Hidalgo; mad from his own honest enthusiasm, and not to amuse the bystanders.

We regret not to see any of Leslie's beautiful compositions; his portraits do him no justice. The view on the Avon, by Stanley, and five or six pieces by the two Barkers, are all very pleasing pictures.

After having looked over this fine collection of old and foreign

paintings, we turn with pride and pleasure to the works of our own artists. Placed in immediate comparison with those, they hold a rank, at least as high as we have been accustomed to claim for them.

The splendid full length of Washington, by Stuart, is beyond all price ; and it is a source of high gratification, that the idea which posterity will receive of the form and presence of this first of human kind, will be derived from a representation so worthy of the subject. Mr R. Peale's Washington, which has been brought into competition with Stuart's, now hangs by the side of it. No one can resist the mass of respectable testimony that has pronounced Mr Peale's an accurate likeness, but we do not perceive that it throws the least doubt on the resemblance of Stuart's. They may both be very like the same man under different circumstances and at different periods. One is the chief on the field of battle, in the pride and bloom of manhood, flushed by the instant and awful struggle for the liberty of his country ; surrounded by all the 'pomp and circumstance of glorious war,' yet calm, deliberate, and dignified in his attitude and expression. The steady gaze of his eye, the firm closing of his lips, show that he is mastering the enthusiasm that burns on his cheek. His hand is on his horse ready for instant motion, but there is no hurry or impatience in his look. It is the *beau idéal* of a great captain in action. Mr Peale's picture may well be the same man in the retirement of his farm, when a southern climate had sicklied over the ruddiness of his complexion, and ease and increasing years had dulled the energy of his features and the fire of his eye. Both are, no doubt, good likenesses ; those who knew Washington have pronounced Peale's to be eminently so, and we who know Stuart, know that he could not have failed in such a trial.

Stuart has painted several portraits of the late John Adams ; but his last, taken in his ninetieth year, is the one with which he has most cause to be satisfied. It is a very extraordinary picture. While we speak of Peale, it would be injustice not to mention, in terms of high praise, his beautiful Portrait of a Little Boy.

We have no room to speak of Allston as we wish ; his Jeremiah brings back the great age of painting. The Prophet has a grandeur of design worthy of Michael Angelo, and the Scribe is as beautiful as the imaginations of Titian. If any objection can be made to it, we think it is, that the principal figure has a rigid strength of frame which reminds us too much of the effect of great bodily labor. The Prophetess, and Saul and the Witch of Endor, are something of the same character with the Jeremiah, and we can but name them with great admiration. But his Bea-

trice is the loveliest creation of his mind ; it is the tender, thoughtful beauty of one that might well be man's guide to Paradise.

Allston's Landscapes are very peculiar. They are full of fine feeling, poetical imagination, and nice observation ; but whether they are not too much labored ; whether they have as much of the ease and careless gracefulness of nature, as they have of her brilliant lights, tender glooms, and beautiful forms, we do not feel quite assured. We cannot repress our regret, that the Desert, the best of his, indeed one of the best landscapes that was ever painted, has been suffered to leave the country. We fear, even he cannot repair the loss.

Harding has several fine portraits in the Exhibition. To make him a first rate artist, we think he wants only courage and a little more freedom of pencil.

Fisher, who has lately returned from Europe, has made wonderful advances by his voyage. His landscapes are very brilliant and beautiful. We should be better pleased, individually, if he would turn his attention entirely away from fat cattle and blood horses, which are, after all, but vulgar things for painting.

Doughty's Landscapes, especially those owned by Mr Dowse, which were painted for Mr H. Pickering, are very attractive and deserve great praise.

Sully's reputation is too well established to suffer by this Exhibition ; but there is nothing here to do him justice.

We should be glad to speak of several young artists, whose works give great promise of excellence ; but we have exceeded our limits.



- 7.—1. *Memoir of the Life, Character, and Writings of John Adams, read March 16th, 1827, in the Capitol in the City of Washington, at the request of the Columbian Institute, and published by their order, by WILLIAM CRANCH.*
2. *Memoir of the Life, Character, and Writings of Thomas Jefferson ; delivered in the Capitol, before the Columbian Institute, on the Sixth of January, 1827, and published at their request, by SAMUEL HARRISON SMITH.*
3. *Eulogium on Thomas Jefferson, delivered before the American Philosophical Society, on the 11th day of April, 1827, by NICHOLAS BIDDLE. Published at the request of the Society.*

THE three Memoirs, which we have now named, are severally too valuable to pass without a particular notice. They are of the